

Cinema Journal

Annotated Index to Volume 25

compiled by Peter Fraser

Annotations indicate: *f* = film; *d* = director; *s* = screen-writer.

Abel, Richard

Abel, Richard. "On the Threshold of French Film Theory and Criticism, 1915-1919." 25:1, Fall 1985: 12-33.

Led by Emile Vuillermoz and Louis Delluc, between 1915 and 1919, French writing on the cinema developed into an autonomous discourse. Within that discourse there emerged a spectrum of "theories" of narrative film, a fascination with description through the concept of *photogénie* (later crucial to André Bazin and Jean Mitry), and alternative musical, plastic, and poetic "theories" of film construction.

Altman, Robert d.

Self, Robert. "Robert Altman and the Theory of Authorship." 25:1, Fall 1985: 3-11.

Authorship

Self, Robert. "Robert Altman and the Theory of Authorship." 25:1, Fall 1985: 3-11.

Bazin, André

Abel, Richard. "On the Threshold of French Film Theory and Criticism, 1915-1919." 25:1, Fall 1985: 12-33.

Brook, Peter d.

Wills, David. "Carmen: Sound/Effect." 25:4 Summer 1986: 33-43.

Brunette, Peter

Brunette, Peter. "Rossellini and Cinematic Realism." 25:1, Fall 1985: 34-49.

This essay sees neo-realist aesthetics from a Derridean perspective and considers how the "real" is used in Rossellini's post-war films to disrupt the prevailing codes of "realism." It examines such later films as *A Human Voice* and *The Machine to Kill Bad People* to make a provisional case for an "expressionist" Rossellini.

Buchsbaum, Jonathan

Buchsbaum, Jonathan. "Toward Victory: Left Film in France, 1930-35." 25:3, Spring 1986: 22-52.

Between 1930 and 1935, as France reeled from political and economic crises, an oppositional left culture formed to mobilize popular support for

resisting the threat of fascism. Before and during the ultimately successful campaign, French filmmakers—for the first time in France—turned to film as a political resource.

Butler, Jeremy

Butler, Jeremy. "Notes on the Soap Opera Apparatus: Televisual Style and 'As the World Turns.'" 25:3, Spring 1986: 53-70.

In order to fully understand how the soap opera apparatus constructs the meanings that it does, we must examine the operation of its presumably "invisible" style. Utilizing recent work on film melodrama and television soap opera, this study describes and analyzes the signifying function of the genre's televisual style.

Carmen *f*(d. Carlos Saura 1983 Spain)

Wills, David. "Carmen: Sound/Effect." 25:4, Summer 1986: 33-43.

Carmen *f*(d. Francesco Rosi 1984 Italy)

Wills, David. "Carmen: Sound/Effect." 25:4, Summer 1986: 33-43.

Delluc, Louis d.

Abel, Richard. "On the Threshold of French Film Theory and Criticism, 1915-1919." 25:1, Fall 1985: 12-33.

Godard, Jean-Luc d.

Wills, David. "Carmen: Sound/Effect." 25:4 Summer 1986: 33-43.

Hansen, Miriam

Hansen, Miriam. "Pleasure, Ambivalence, Identification: Valentino and Female Spectatorship." 25:4, Summer 1986.

As the first major star whose films were primarily addressed to a female audience, Valentino both overstates and undercuts the patriarchal economy of visual pleasure, combining the traditionally masculine agency of the look with a feminine position of erotic object. Valentino's appeal is discussed along with feminist concepts of spectatorship and identification, but also in terms of historical standards of masculinity, social marginality, and ethnic/racial otherness.

Hitchcock, Alfred d.

Palmer, R. Barton. "The Metafictional Hitchcock: The Experience of Viewing and the Viewing of Experience in *Rear Window* and *Psycho*." 25:2, Winter 1986: 4-19.

Lost Lost Lost *f*(d. Jonas Mekas 1975 USA)

MacDonald, Scott. "Lost Lost Lost over *Lost Lost Lost*." 25:2, Winter 1986: 20-34.

Macchina ammazzacattivi, La *f*(d. Roberto Rossellini 1951 Italy)

Brunette, Peter. "Rossellini and Cinematic Realism." 25:1, Fall 1985: 34-49.

MacDonald, Scott

MacDonald, Scott. "Lost Lost Lost over *Lost Lost Lost*." 25:2, Winter 1986: 20-34.

This introduction to Jonas Mekas's epic "diary" *Lost Lost Lost* sees the film as a tightly constructed experimental narrative which enacts a triadic pattern familiar from classic literature: expulsion from Eden, the dark night of the soul, and rebirth. Mekas began collecting the footage upon his arrival in the United States in 1949, assuming it would become part of a documentary about the Lithuanian displaced persons community in Brooklyn; but when he finally edited the footage in 1975, it focused on his discovery/creation of the aesthetic homeland which had enabled him to recover from the loss of his native land.

Mekas, Jonas d.

MacDonald, Scott. "Lost Lost Lost over *Lost Lost Lost*." 25:2, Winter 1986: 20-34.

Mitry, Jean

Abel, Richard. "On the Threshold of French Film Theory and Criticism, 1915-1919." 25:1, Fall 1985: 12-33.

Palmer, R. Barton

Palmer, R. Barton. "The Metafictional Hitchcock: The Experience of Viewing and the Viewing of Experience in *Rear Window* and *Psycho*." 25:2, Winter 1986: 4-19.

Hitchcock's later American films are metafictional in that they connect closely to the narrative/representational traditions of classic film realism while, simultaneously, critiquing those traditions. *Rear Window* makes a hero of the spectator who violates his or her contract with the fiction consumed, while *Psycho*, a radical film noir, defeats generic expectations and refuses the operation of textual closure/disclosure.

Petro, Patrice

Petro, Patrice. "Mass Culture and the Feminine: The 'Place' of Television in Film Studies." 25:3, Spring 1986: 5-21.

When describing the differences between film and television viewing, theorists and critics all too frequently employ gendered metaphors and oppositions. This article examines representative writings on film and television and speculates on the reasons for the continual appeal to gender-oppositions in film and television criticism.

Prénom Carmen f(d. Jean-Luc Godard 1983 France)

Wills, David. "Carmen: Sound/Effect." 25:4, Summer 1986: 33-43.

Psycho f(d. Alfred Hitchcock 1960 USA)

Palmer, R. Barton. "The Metafictional Hitchcock: The Experience of Viewing and the Viewing of Experience in *Rear Window* and *Psycho*." 25:2, Winter 1986: 4-19.

Rear Window f(d. Alfred Hitchcock 1954 USA)

Palmer, R. Barton. "The Metafictional Hitchcock: The Experience of Viewing and the Viewing of Experience in *Rear Window* and *Psycho*." 25:2, Winter 1986: 4-19.

Rosi, Francesco d.

Wills, David. "Carmen: Sound/Effect." 25:4, Summer 1986: 33-43.

Rossellini, Roberto d.

Brunette, Peter. "Rossellini and Cinematic Realism." 25:1, Fall 1985: 34-49.

Saura, Carlos d.

Wills, David. "Carmen: Sound/Effect." 25:4, Summer 1986: 33-43.

Schulze, Laurie Jane

Schulze, Laurie Jane. "Getting Physical: Text/Context/Reading and the Made-for-Television Movie." 25:2, Winter 1986: 35-50.

This essay indicates the general shape of the made-for-TV movie that emerges from a consideration of the economic conditions of its production, and examines a recent example of the form, *Getting Physical*, a film which ostensibly promotes a subcultural figure that would seem to threaten dominant, patriarchal values: the female competitive bodybuilder.

Self, Robert

Self, Robert. "Robert Altman and the Theory of Authorship." 25:1, Fall 1985: 3-11.

"Robert Altman" is the name of the author metonymic with the variety of productive forces that intersect and disperse across the set of two dozen films bearing that name. It signifies numerous modes of discourse—technological, industrial, societal, formal, psychological, academic—each of which authorizes a different "notional coherence" in the reading of these films.

Soap Opera

Butler, Jeremy. "Notes on the Soap Opera Apparatus: Televisual Style and 'As the World Turns'." 25:3, Spring 1986: 53-70.

Spectatorship

Hansen, Miriam. "Pleasure, Ambivalence, Identification: Valentino and Female Spectatorship." 25:4, Summer 1986: 6-32.

Television

Butler, Jeremy. "Notes on the Soap Opera Ap-

paratus: Televisual Style and 'As the World Turns.'" 25:1, Spring 1986: 53-70.

Petro, Patrice. "Mass Culture and the Feminine: The 'Place' of Television in Film Studies." 25:3, Spring 1986: 5-21.

Schulze, Laurie Jane. "Getting Physical: Text/Context/Reading and the Made-For-Television Movie." 25:2, Winter 1986: 35-50.

Theory

Abel, Richard. "On the Threshold of French Film Theory and Criticism, 1915-1919." 25:1, Fall 1985: 12-33.

Self, Robert. "Robert Altman and the Theory of Authorship." 25:1, Fall 1985: 3-11.

Tragédie de Carmen, La f/d. Peter Brook 1983 (France)

Wills, David. "Carmen: Sound/Effect." 25:4, Summer 1986.

Una voce umana f/d. Roberto Rossellini 1948 (Italy)

Brunette, Peter. "Rossellini and Cinematic Realism." 25:1, Fall 1985: 34-49.

Valentino, Rudolph

Hansen, Miriam. "Pleasure, Ambivalence, Identification: Valentino and Female Spectatorship." 25:4 Summer 1986: 6-32.

Vuillermoz, Emile

Abel, Richard. "On the Threshold of French Film Theory and Criticism, 1915-1919." 25:1, Fall 1985: 12-33.

Wills, David

Wills, David. "Carmen: Sound/Effect." 25:4 Summer 1986: 33-43.

This essay looks at recent Carmen films as reworkings of an old story of sexual politics. It analyzes, in particular, Rosi's use of the bullfight, and Saura's and Godard's films in terms of a problematization of the matters of gender and genre. For Godard's case this refers, via the sound/image relationship, back to the problematics of representation.

CINEMA JOURNAL

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